It is not necessary to make any comment on the last two tables, as they explain themselves.

It is hoped that the facts now brought forward will induce others to take up the subject, and analyse those given so briefly in the present paper; the results of which will not only be of interest to the builder, but also to the philanthropist and sanitary agitator.

R. Thompson Jopling.

THE ROYAL ACADEMY AND THE ART-UNION OF LONDON.

The Royal Academy closed its exhibition on Tuesday evening (the 19th inst.) with a conversazione, when many of the pictures, thanks to the gas, were seen for the first time. By keeping their exhibition open beyond the usual day the Academy have caused considerable and even serious inconvenience. The council of the Art-Union of London had issued, by post, to all the members, 60,000 tickets of admission for the annual exhibition of the works of art bought by the prizeholders, commencing on the 11th of August,—the usual number of days after the date on which the Academy had always closed. The cost of this, no trifle, is of course wasted, to say nothing of the disturbance in so large an organisation. For this the Academy would probably not care, judging from the want of proper appreciation of the labours of the Art-Union which they have displayed on several occasions; but if it had occurred to them that by enlarging the time they were keeping artists out of their money, in some cases a matter of life and death, they might probably have given up the intention. We have seen two letters from artists containing pitiable statements in this respect.

It is a curious fact that the Academy were thirteen years before they resolved that the two honorary secretaries of the Art-Union should receive cards for their "private view." They came to this determination ultimately, and one of the officers of the Art-Union was actually *congratulated* by three different members of the Academy at different times on the honour! Strange to say, however, the cards have never been sent. This, we need not say, is a matter rather for gossip than serious complaint: the Academy have a right to issue their invitations as they please; and if a number of gentlemen do give up their time freely and continuously (and without even the shadow of a personal motive) to serve, as they fancy, the arts and artists of the kingdom, the Academy are certainly not bound to afford the slightest evidence of their recognition of these well-meant endeavours. Nevertheless there is more than one member of the Academy who in his time (to take no higher ground) has had reason to be glad that a fund was thus raised and publicity to works thus given, and some of their less fortunate brethren out of the walls could tell, and *would* tell if they were asked, of distress and misery averted by the operations of the Art-Union of London. Luckily the active members of this association need no extraneous stimulus to go forward with what they know to be a good work.

On the day that these remarks will appear about 4,000*l.* will have been handed to the artists of the metropolis by the Association for 110 pictures selected by prizeholders, and nearly 5,000*l.* for illustrative drawings, engravings, sculpture, &c. Of the 110 pictures 28 were obtained from the Royal Academy at the cost of 1,160*l.*; 36 from Society of British Artists, 1,224*l.*; 19 from the Portland Gallery, 660*l.*; 10 from the Water-Colour Society, 313*l.*; 13 from the New Water-Colour Society, 195*l.*; and 4 from the British Institution, 85*l.* The exhibition will open on the 1st of September, and will comprise a certain number of the works purchased in former years, besides those of the current year.

Competition.—Swansea Union.—The guardians of this union, on the 14th instant, selected the plan bearing the motto "Wales" for the intended new workhouse. The successful architects are Messrs. Whichcord and Ashpitel, London.

FOREIGN ARCHITECTURAL AND ARTISTICAL INTELLIGENCE.

Solemn Opening of the great Art Exhibition, Brussels.—In assigning to the exhibition of the fine arts in Belgium a triennial period, the committee seems to have been well inspired. Even the exhibitions of Paris prove, that being too frequent, they lose their *prestige*. The favourable circumstances connected with this year's art-show, have rendered it especially rich and interesting; and Brussels can, at this moment, boast of being the centre, not only of Belgian, but European *art*-attraction! Although the edifice built for the exhibition has been completed within a few weeks' time, it answers every purpose, and its system of lighting is such, that every object exhibited enjoys the same advantages of a perfectly adequate illumination, which, however, in a few cases, is too strong. The architect is M. Cluysenaer. The gallery, nearest to the front, and parallel to the place of the Museum, is divided into three compartments. The centre is occupied by a showy and vast *salle*, in which rises the statue of Charles of Lorraine, which has not been disturbed from its original position. Doors opening on both sides of this *locale*, give access to the rooms for smaller pictures, and where the light falls from a less height than in the gallery destined for the large canvasses. This latter extends over the whole length of the edifice.

Sculpture has not been placed separately in the new edifice, but following the example of the last Paris exhibition, groups and statues have been intermixed with the paintings. The drawings, engravings, and lithographs have been placed in the Rotunda, which precedes the rooms of the Academy, and even in those of the Museum and on the staircase. This is the more to be regretted, as the exhibition of this year presents some remarkable specimens. The number of pictures, sculptures, drawings, aquarelles, miniatures, engravings, &c., sent from every part of Europe, amounts to 1479, instead of the 1187 exhibited in 1848. The jury have already selected some pictures for the prizes of a lottery organised under the superintendence of the art-committee. Amongst them are the "Harvest," by M. Tschaggeny; "A Slavian Family emigrating from Hungary," by M. Czermack, of Prague; "The Return from the Hunt," by Mosenhart, of Antwerp, &c.—On the festival opening of the Exhibition (15th inst.) M. Brouckere, President of the Administrative Commission, delivered an address to King Leopold, in which he complimented Belgium on having—like in olden times of the Batavian Republic, become the centre of European art. (?)

Sicily.—In the digging up of some foundations at Catania, the foot of a statue has been found made of *chalcedony*. It belongs to a female represented in a sitting position, and is covered with a sandal. The chalcedony is a semi-precious stone, very tough and hard to work, and none of the ancient authors state that statuary work has ever been made of it. Professor Camellaro, of Catania, is compiling a paper on the subject. It is most probable that, as in the times of art-decadency, parts of statues were made of different and more costly stones, the artist in this instance has chosen to make a foot of chalcedony.

Extension of the City of Vienna.—The exterior *ramparts* of this capital date from the year 1740, when they were raised hastily to defend it against the great Hungarian leader Ragocsy. It has been since often in contemplation to extend these old limitations, and thus to incorporate several adjacent villages with the town. Fiscal and political reasons have hitherto prevented it. It has been, however, decided now, that whenever the line of the Vienna-Trieste Railway runs parallel with that rampart, it shall be demolished, and the line considered as the limits of the metropolitan district, which will become thus increased by several populous villages. Unfortunately, however, the huge *fortress* which is now erecting at one of the barriers of Vienna, will be also drawn within the territory of that important and handsome capital.

Munich Art-Union.—M. Ludwig Thiersch, son of the archæologist, has sent hither from Rome a picture which attracts greatly the attention of the Bavarian art-public. It represents a scene out of *Job*, the oldest amongst the sacred records, where he is derided by his wife, and consoled by his three friends in his dire misfortunes. (II. 5, 9, 13.) The grouping and colour are said to be excellent.

Egypt.—M. Lattin de Laval, a French *savant*, has lately visited Egypt and the Sinai peninsula by order of Government. He has made and collected 694 casts of basso-relievos and inscriptions for the Paris galleries of art.

Paris Academy of Sciences: a Diving-Vessel. M. Cavé, has presented to the Academy a memoir on a diving-vessel, of which there is now a model at work in the Seine, opposite the Institute. On the deck of a dredging steam vessel, a large chamber has been fixed, 5 metres high and 7 metres broad. In the midst of this space is a circular opening, which passes through the vessel, and in which slides a cylinder, in the way of the joints of a telescope, reaching to the bottom of the river. The junction with the air-chamber is made by a slough of leather fixed at one end on the deck, and on the other to the extremity of the cylinder, which can be raised and lowered according to the depth of the water. If the tube is thus arranged, it suffices to compress the air in the chamber, the water rushes off at the under sides, a portion of the bed becomes dry, and the workmen can move about with ease. A sort of ante-chamber with two doors, and performing the function of a sluice, allows access to the main chamber without interrupting the work. The model now in operation on the Seine is but one of a reduced scale, compared with the two made by M. Cavé for the works of the barrage of the Nile.

The Statue of Hanemann—has been inaugurated at Leipsig with great festivity, and its huge dimensions tally well with the wide spaces of the esplanade which surround the town. The concourse of people, some from distant parts of Germany, has been very great. It has been especially remarked by one of the speakers, that "it is a curious fact, that the *statue* of a man should be thus inaugurated in a town, from whence the living has been expelled. If history is called an avenger, *art* offers a more sure and harmless rehabilitation."

THE BRITISH ARCHÆOLOGICAL ASSOCIATION IN DERBY.

The meeting of the British Archæological Association has been very successful. Sir Oswald Mosley, the president, read an able address on the first day, and was followed by Mr. Pettigrew and Sir Fortunatus Dwarris. A delightful excursion was made on Tuesday to Chesterfield, Bolsover-castle, Hardwicke-hall, and Winfield Manor-house, on which last a paper was read by the Rev. Mr. Errington. We shall give some details next week.

Exhibition at the Antipodes.—Accounts from Sidney, N. S. Wales, state, that some of the patriotic citizens of that distant land make preparations for establishing an exhibition like that of the great metropolis—an undertaking the more important, as Australia has *not* been adequately represented in the Glass Palace. Dr. Lang and his party propose that the exhibition comprehend natural objects, products of industry and art, and include all the five confederated provinces of Australia.

New Infirmary at Dundee.—Of thirty designs deposited in response to advertisement offering premium of 50*l.* for that selected, several were submitted to Professors Christison and Syme, of Edinburgh, who previously furnished a block plan of the arrangements required, and three designs were marked out by them as best embodying their ideas. Time has been taken to consider the various designs, and the whole have been exhibited in the hall of the seminaries. The *Northern Warder* says, that in glancing over them he was "struck to find that the most enlarged charity cannot embrace above six designs at all worthy of criticism. The others are for the most part evidently the offspring of aspiring joiners, on whom the advertised premium has operated."

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